

# Catholic Theatre

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### CHORAL DRAMA SHOULD BE EXPERIMENTAL

—Agnes Curren Hamm  
Assoc. Prof. of Speech  
Mount Mary College, Milwaukee

*The name of Agnes Curren Hamm has been linked with choral speaking to a degree that has made her reputation in this field an enviable one. In the summer of 1952 her choir of Mt. Mary College students was asked to participate in the Delphiade Festival at Germany. In this article Mrs. Hamm tells us of their experience in accepting this privileged assignment.*

At Mount Mary College, in March 1951, a letter came to me from the University of Mainz, Germany, inviting me to present my Verse Speaking Choir in the international drama festival, THE DELPHIADE, in the summer of 1952. We were asked to present HIAWATHA as being native to America, and something that only Americans could properly produce. Nine nations were being invited to take part and we were to represent the United States.

A Circular was enclosed in the letter explaining what the DELPHIADE is. In 1950 Dr. Wilhelm Leyhausen, formerly Professor of Drama at the University of Berlin, now of the University of Mainz, organized the Delphisches Institute for the purpose of promoting international understanding in the field of drama. This Institute was to sponsor an international Drama Festival, THE DELPHIADE, every two years. The first was held in Mainz in the summer of 1950; five nations took part. In planning the 1952 Festival it was decided to invite nine nations including the United States.

We felt this was a distinguished invitation and one not to be declined. A strenuous year and a half followed. When HIAWATHA became a reality on the stages of Freiburg, Germany, and Verona, Italy, there were thirty-six girls in the Verse Speaking Choir, two girls and four young men in solo parts, three directors, three Notre Dame nuns managing and chaperoning, and several girls (Alumnae of Mount Mary) doing backstage work. It was quite an entourage!

### THE PLAY CYCLE

For many years the Conference has suggested and urged the Play Cycle Plan. During the early years of the Conference much stress was placed on this idea, and efforts met with very real success. The war-drain of men interrupted progress and somehow, the plan has not been promoted as heartily as it deserves since that interruption. May we suggest that you give serious thought to this idea. Colleges, universities and parish dramatic clubs can pool their interest, enthusiasm, and ability in such a project. It might be a Spring or Fall Cycle with each college presenting a full-length play on successive evenings, or on the same evening of successive weeks.

An easier way to make the Play Cycle materialize is for each group to repeat a performance of the production that is regularly scheduled for Spring. This does not necessarily add an extra play to the year's program. It merely repeats a performance at a centrally located auditorium agreed upon in advance, where a different audience views it.

These are the more frequent procedures. But have you thought of the possibility of a Lenten cycle with each college, university, and parish group of the area or region presenting a religious play. Or what about a Christmas Cycle, featuring plays for children. The need for entertainment during the two-week holiday is great. To supply them with worthwhile entertainment twice a week during those two weeks would prove a stimulating and valuable experience for casts and directors.

We believe that college students could be persuaded to give up the one or two days of vacation time needed for the thrill and satisfaction that comes from playing successfully to a children's audience. Of course a Play Cycle for children doesn't necessarily have to be at Christmas. It couldn't "go wrong" at any time of the year.

A cycle of Shakespearian plays, call it a Shakespearian Festival if you prefer, would be an ambitious plan but one that we feel sure would meet with enthusiasm by participants and audience. Seminar discussions held after these plays, or on evenings between, offer additional value and interest to Drama directors and students.

The Central Office has more detailed plans that will be sent to those who may be interested. The idea is one that brings much satisfaction to cast and crew and can offer a wealth of entertainment, pleasure and education to the members of that community. It is one of the most practical methods of campaigning to bring Catholic Theatre to the attention of all.

THE DELPHIADE is not competitive — it is a Festival in which everyone wins! Its purpose is to bring to light the varied activities and methods of many nations in the field of Drama. There were four hundred students in the nine different plays. They enjoyed their meals together, struggled to understand languages, and delighted in sharing their work. Everyone learned much. Surely this is one small but important way of promoting understanding and good will between nations.

Here a sudden idea causes me to digress — The United States should hold a similar festival on a national scale; we could learn much from what the other forty-seven States are doing. Wouldn't this be a stimulating project for the Catholic Theatre Conference to sponsor? The Festival could be held one year and the Conference the next. Wouldn't that be exciting?

Back to HIAWATHA — It is an interesting play to work with. It offers the delightful opportunity of combining the arts. In our show there were two kinds of speaking, choral and solo, a generous use of dancing, some singing, and elaborate use of lighting. The speech choir carried the narrative throughout, but that's not all. They were the friends and tribesmen of Hiawatha who rejoiced with him at his wedding feast, suffered with him through famine and fever, mourned with him at the death of Minnehaha, and looked forward with him to the Land of the Hereafter. They also danced the ballet interpreting Iagoo's fairy tale. In short, they were an integral part of the entire play. This, it seems to me, is the exciting way to use a speech choir in drama; this is the experimental way.

When the members of a speech choir are used only as commentators at the side of the stage, in a static position, they have difficulty becoming integrated. They may also feel that their message could be conveyed by one person instead of many. Indeed, some playwrights substitute one person for the chorus, as Anhouil did in his "Antigone." The solo speaker is not as effective in this role as the chorus would be, but he is used for reasons of economy. In a Broadway production it obviously cuts expenses considerably if one person does the work of many. If the audience doesn't realize how much more effectively the many could do it, then they don't know what they're missing and the playwright (his eye ever on the cost of production!) is tempted to use the economical way.

In colleges and universities, however, this is not a problem. We have students ready and happy to spend the necessary hours in rehearsal, and no Actors' Equity salaries are involved. Training and experience are more than ample reward.

This field of choral drama is a virgin one for the creative college student and teacher, both from the writing and producing angles. And it is a field in

which the Catholic Theatre Conference could do much. The writing comes first, of course, and it should start in the colleges. Students should be taught to write not only choral drama but all forms of drama. We hear over and over again that Catholics are not active in the field of communications, but very few Catholic colleges are doing anything to change the situation. Very few offer courses in creative writing. Some offer the writing of the short story, the unique one offers a course in novel writing, but how many offer one-act play writing or — surely I jest! — the writing of the three-act play?

One eminent director has said he thinks the college theatre should be confined to the classics and experimental drama. Leave the popular Broadway successes to Broadway and civic amateur groups. But where are we going to get original scripts to experiment with if the students are not being taught to write them? Where is the student going to find sufficient reward for his early efforts if not in encouragement from organizations like the Catholic Theatre Conference?

HOW could the Catholic Theatre Conference offer encouragement? By having the best script produced at its biennial meeting, or at that proposed national drama festival. This would necessitate the chore of a contest to find the best script, but wouldn't it be more than worthwhile? Wouldn't it stimulate writers and directors? Wouldn't it add tremendous excitement to the Catholic Theatre Conference?

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## TEXAS ACTIVITY

The Texas Region, under the chairmanship of Sister M. Helene, (Incarnate Word College, San Antonio) has been doing some unusually fine work in organizing the new high school and college membership of that area. At the recent Drama Festival held at Incarnate Word College, the students made plans for acquainting the high school students with the aims and benefits of membership. They presented a skit "The Most Important Person in Theatre" written by Peggy Sadler, a student of the College, which stressed membership in the Conference. In addition, each high school had a college hostess whose work, among other things, was to give detailed ideas and suggestions as to how to organize a Genesian group. In between plays, the college students entertained with lively "ads."

"Something New, Something Startling" was another skit presented to "extra" CTC and to precede the formal initiation of members into the Conference. The constitution of this high school unit of the CTC is one that shows excellent thought and stresses well-defined and practical objectives. A copy of it has been sent to the Secretarial office and will be available to any other groups which may like to use it for guidance and suggestion in organizing their own groups.



## CROSS COUNTRY CIRCUIT

### COLLEGE AND UNIVERSITY

On Friday, December 4, the Georgetown Players of Marymount College (New York) presented **ARSENIC AND OLD LACE** in Spellman Auditorium.

The Teresan Players of College of St. Teresa (Winona, Minnesota) presented the musical **GOOD NEWS** on December 12, 13, and 14. This is the college's first presentation of a modern musical. The college featured the C. U. Players in their production of **OTHELLO** on November 17 and 18.

The Johnny Players (St. John's University of Collegeville, Minn.) waste no time after the curtain closes on a production. Last month we had just announced their success with **THE HEIRESS** when a program arrived announcing **THE TEMPEST** on December 10 and 11. They again played with the Ardeleons of St. Benedict's College and together, were directed by Reverend Dominic Keller, O.S.B. For February they plan to produce **THE EMPEROR'S NEW CLOTHES**.

The Playmaker's of College of St. Scholastica (Duluth, Minnesota) presented **THE CHRISTMAS CAROL** on December 10. On December 13, in cooperation with Duluth's first production of a Christmas pageant, they staged the Annunciation Tableau, patterned after Fra Angelico's conception of that mystery. The art and music departments collaborated, the latter singing the Magnificat.

Marymount College (Los Angeles) presented **ANGEL STREET** in early December. A series of one-act plays produced by Play Production classes wound up semester's work before the holidays. Miss Virginia Barnelle is the director.

Catholic Theatre of Mobile will present **BLACK HATE** in it's own playhouse in Mobile on January 9 and 10. The performance will be repeated in Dallas, Texas on January 25.

Catholic University of America will present **HARVEY** by Mary Chase. Play dates are February 5 through February 20.

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For the opening program of the new \$2,000,000 Shaughnessey Liberal Arts Building at Notre Dame University, **HEDDA GABBLER** was presented as a reading drama. This was followed by **KISS ME KATE**. William J. Elsen is the Director of the Department.

## BROADWAY IN REVIEW

**TEAHOUSE OF THE AUGUST MOON** — Kindly satire of East and West full of wit and charm. Delightfully produced with an ideal cast from David Wayne as the Interpreter Sakini, to Saki the dramatic grey goat. At the Martin Beck.

**THE SOLID GOLD CADILLAC** — George Kaufman's satiric farce of corporations and a stockholders' meeting in which a little old lady asks the most inconvenient questions. Plenty of laughs for the audience and a triumph for Josephine Hull. At the Belasco.

**SABRINA FAIR** — Completely engaging comedy with Margaret Sullavan as the chauffeur's daughter who is wooed by millionaires. Amusing lines, a distinguished cast and fine decor. At the National.

**AMERICAN GOTHIC** — Interesting and effective production, arena style, of a macabre New England drama proving the talent of Clarice Blackburn at Circle in the Square.

**MADAM WILL YOU WALK** — Sidney Howard's posthumous comedy of the visitation of the devil to a Tammany racketeer's daughter. The devil is conceived as a good-natured geni. Preposterous theologically but amusing as a fairy tale. Produced by a new group on 2nd Avenue and 12th Street at popular prices. May move up town from The Phoenix. (Next production will be **Coriolanus**).

**THE PRESCOTT PROPOSALS** — Very interesting drama of U.N. by Lindsay and Crouse which offers Miss Cornell a fine part to which she does full justice. At the Broadhurst.

**LATE LOVE** — Light but pleasant comedy by Rosemary Casey embellished with clever lines and the presence of Lucille Watson and Arlene Francis. At the Booth.

**TEA AND SYMPATHY** — Unwholesome theme with many unpleasant lines not redeemed by sympathetic playing of Deborah Kerr nor the fine acting of the maligned schoolboy by John Kerr. The end is even worse than the beginning. At the Ethel Barrymore.

**THE SHAKESPEARE GUILD FESTIVAL COMPANY** — In a tiny auditorium William Thornton and George Denham Ford have presented an **OTHELLO** at a \$1.80 top which is a wonder. At the Jan Hus Auditorium, 351 East 74th St.

—Mrs. Christopher Wyatt

## FROM THE PRESIDENT'S DESK . . . .

There are times when this desk groans under the strain of work and heavy demands of time and effort. But on days like December 29th, the well-worn top seems to shine with satisfaction. December 29th, in case you don't know, was the day on which the Board of Directors met in Chicago. Mr. Joseph Rice came all the way from California. Father C. Herbst, C.M., despite a schedule so crowded that he had to count hours, came in from Denver. Sister M. Charitas, C.S.J. arrived from Minneapolis after an all-night trip. From St. Mary-of-the-Woods, Indiana, came Sister M. Olive, S.P. Sister M. Angelita, B.V.M. checked a close and crowded schedule, arriving from Davenport, Iowa just as the meeting was being called to order, and Miss Anna Helen Reuter, who conveniently lives just around the corner from the Edgewater Beach Hotel where the meeting was held, was present, too.

The feat of coming together from such far-away places at a time when most of us prefer to remain comfortably at home enjoying Christmas vacation, is in itself sufficient compliment to their zeal and enthusiasm but add to that the excellent reports of work done, the plans for activity within the next six months, and you can understand why I feel that there is unified, well-organized and deeply zealous effort behind our aims. With such cooperation how can we feel other than greatly encouraged.

My very sincere appreciation to each member of the Board for their fine work through the first half-year. May St. Genesius continue to bless our efforts with success and achievement!

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## HAVE YOU READ . . . .

"Curtain Time" by Lloyd Morris (Random House, 380 pp. \$5.00) recounts the dramatic story of the American theatre from 1820 to the present, "a tale of morals and millions."

"Theatre in the Fifties" (Alfred A. Knoff, 298 pp. \$4.50), a collection of the criticisms of George Jean Nathan, the critic feared and fought by many.

"The Oliviers," Felix Baker (J. C. Lippincott, 371 pp. \$5.00) is the authorized biography of the brilliant acting couple, Sir Lawrence Olivier and Vivien Leigh.

"Theatre Pictorial" (University of California Press, \$10.00), a picture atlas of 560 prints illustrating the growth of the theatre from earliest times to the present.

For the Shakespearean scholar Macmillan Co. offers at \$4.50 each G. Wilson's Knight's "Wheel of Fire," "Crown of Life," and "Imperial Theme."

Raymond Williams gives us a learned, earnest thesis entitled "Drama from Ibsen to Eliot" (Oxford University, \$3.75).

John Gassner's fine selection of "Best Plays of the American Theatre" in four volumes is now available. (Crown, \$18.50).

The actor may enjoy "The Actor's Ways and Means" (Theatre Arts Books, \$3.00) by Michael Redgrave. For the director there is "Directing the Play" (Bobbs Merrill \$4.00). Do secure "Design for Movement" by Lyn Oxenford, Theatre Arts Book, (\$2.75).

"Teen Theatre," by Edwin and Natalie Gross, (McGraw Hill Co. pp. 248, \$3.25) is written for directors of adolescents and for the teen-agers themselves. The second part of the book contains six-one-act plays complete with directions and production notes.

"Shakespeare and His Work," M. M. Reese (St. Martin's Press, \$6.75). "Shakespearean Stage Production: Then and Now" by Cecile de Banke (McGraw-Hill Co. pp. 342, \$6.00); "This is the most realistic manual for the modern producer of Shakespeare yet to be published" is the opinion of Angus L. Bowmer, Oregon Shakespearean Festival.

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## HIGH SCHOOL THEATRE

### SO YOU WANT TO BE IN TELEVISION

By Felicia Terry

Station WSUN-TV, St. Petersburg, Florida

It's what you yourself bring to a job which makes it either thrilling as "the herald, Mercury, new-lighted on a heaven-kissing hill" or duller than ditch-water.

There are those who've travelled the seven seas and all the lands they touch upon, and come home to grunt disparagingly about mosquitos, unpalatable and indigestible food, the torrid heat, the freezing cold and the drenching rains.

There are those who walk around their own neighborhood corner and come home to tell with colorful enthusiasm of the sights, sounds, and interesting characters they've seen.

Sometimes we're lucky enough to pick our jobs. Sometimes we have them thrust upon us. Often we either drift into them, or are just desperately glad to get anything, and so accept something completely alien to our natures, training and background purely for the pay check. However or whatever we have a job, and whether or not we like it, I think you'll all agree, as long as we have it, we should give it everything. The minute we find ourselves shirking, finding the work beneath us or not wholly to our liking, we should either give ourselves a pep-talk, make ourselves like the work, or if that is impossible, get out, quit, get another job, but NEVER, BUT NEVER, soldier on the one we have. And for whatever reason you ever leave any job, make your departure a friendly one, make it possible for your employers to re-hire you should you or they ever wish to do so. Neither you nor they know what the future may hold, and there's nothing so impressive to a new employer as your past employer's good-will and wish to have you back.

"What's all that to do with TV?", you inquire, and you hiccup in your choke with annoyance at yourself that you've been misled by an intriguing headline into reading another bromide directed toward YOUTH, TEEN-AGERS, THIS NEW GENERATION. Don't be so smugly irritated, my friends. Twenty years ago prosaic papa, forty years ago good old grandpapa and sixty years ago grand old great-grandfather were kicking up their respective heels and thumbing their respective digits at the same-sounding phrases. There may not have been TV in great-grand-pop's day, but boy, oh, boy you should have seen those stereopticons! Talk about Three-D! They had it before your grandmother was the well-known twinkle in great-grand-dad's eye!

What's the point? Just this: it doesn't matter when you were born nor what the job opportunities

when you came of age. Fundamentally, it is now, it was in the past, and it probably always will be up to the individual what he does with his life.

Right now in the Year of Our Lord 1953, TV is still a pretty new and unexplored field, almost as unexplored as America was before October 12, 1492. We all agree that with the exception of Queen Isabella, everyone was pretty stupid back in 1492. And even with a Queen on his side, poor old Christopher ended up in chains.

"So, here I am wanting to be on either the talent or production end of TV; I get your Christopher Columbus similitude. My question is: how do I avoid ending up in physical or spiritual chains?", you inquire — mostly to be polite, and because having read this far you hate to see your investment of time a total loss.

The answer? Well, of course, first there are all those bromides and truisms you're so tired of hearing:

- (a) In TV, as in any other job, and it doesn't matter whether you're applying for the talent or production end, you're going to be judged first on appearance.

You don't have to be a glamour-puss, though it helps, but you should look neat, crisp, well-groomed, attractive and efficient.

- (b) You must "sound" all those things too. That isn't easy, we know. However, we assume you are smart enough not to tell the director, producer, station manager or whoever is interviewing you, how to run his business. You haven't come to him because he is doing such a sloppy job you know he needs your help, but rather because he is doing such a stupendous and yet sensitive job that you would like to be associated with him.

- (c) Then, of course, he's going to want to know why you think you can help him, and this is where you can really shine. You've had so many years of dramatics, stage-production, etc. There's one play or an idea of your own you've been dying to see telecast. You can tell him the number in the cast, the number of technicians required, the sets, the number of hours for rehearsal, what musical background, and you have alternates for all these things. You've worked it out on paper, you've inquired Union Scale on musicians, number of stage-hands, etc. With all this as a background, your interviewer is going to give you both a second thought and a second look. He may even give you the opportunity of auditioning your play-idea. Be prepared to do so. Don't ever approach any interviewer or audition empty-handed. The director is very accustomed to that sort of person, and he has a polite stock answer for him or her: "Don't call us; we'll call



you." Be sure you really have something to offer before you make your initial appointment for an interview.

- (d) You are TALENT, you say; no desires nor ideas for production. Okay, but if you are really talent, you do know what specific parts you'd like to play: Juliet, and you know the outstanding speeches by heart, and you've thought so much about her, or Lady Macbeth or Hedda Gabler, etc. that you can tell your interviewer what they'd wear, what they were like before the play began. It is a compulsion with you to play a certain part, and you know just how you want to play it. You have read all about how every well-known actress ever played it: Rachel, Bernhardt, Barrymore, Cornell, etc., but you have something extra to add.

If you are only interested in acting, you have really made a study of theatre along with your regular high school course in dramatics and being in the Class Play. You are probably luckier than the boys and gals who are primarily interested in production, because you know how many heartaches lie ahead. Every great and little actress has endured them, and you will, too, if you ever get anywhere in either TV or live.

"Goodness," you sigh, "that doesn't sound like much fun." If it doesn't — and it isn't — then don't bother with TV, theatre, nor radio. But if you haven't thus far been discouraged, study all you can about theatre (It's theatre that's the foundation for TV and radio; anything you learn in that medium will apply or a variation of it). Read all the biographies on which you can lay your hands — of actors, producers, playwrights, etc. Take a drama course. Read plays old and new. Analyze them; cast them; figure out costs on them for theatre and TV. Haunt theatres and TV and radio stations. Learn all you can from any angle. Everything will help you. It will give you a better appreciation of the producer's job when you go in asking for a job, and what does anyone like more than an appreciation of himself and what he does? You'll start out doing it for yourself, and you'll end up doing it for the world as a whole, and that is when you'll begin to click . . . people will give you a second thought as well as a second glance. You may even get a TV job. If you do, don't forget how you got it, and that you are still just a small cog in the wheels. Without all the other people you wouldn't be a star. Don't underestimate yourself and your abilities, but don't underestimate those of your co-workers either. GOOD LUCK.

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Send all High School  
News Items to  
Anna Helen Reuter  
1050 Ardmore Avenue  
Chicago 40, Illinois

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## NEWS FROM HERE AND THERE

Regis Players, of Eau Claire, Wisconsin, have enjoyed working on the one-act play **BOX AND COX** for the state contest which took place early in December.

**SEVEN SISTERS** has been chosen as the major production which will be given January 24 and 25. Sister M. Janet, O.S.B. is their director.

The Junior Cameo Players of Immaculate Conception Academy (Davenport, Iowa) presented **OUR MISS BROOKS** on December 4, 5 and 6. Many of the players took part in St. Ambrose College production of **AM AHL AND THE NIGHT VISITORS**. Over 100 Drama students from the Academy journeyed to Clark College, Dubuque for the annual play Festival. Sixteen students came to Chicago for the Festival at Loyola over the Thanksgiving week-end. Sister M. Angelita, B.V.M. is Director.

The Mimers of Cathedral High School (St. Cloud, Minnesota) presented four one-act plays Friday, November 13 and Sunday, November 15. To give more Mimers an opportunity for experience, six one-acts were rehearsed and judged by a board of faculty and students. Plays chosen for presentation were **XINGU**, **MAN IN THE BOWLER HAT**, **THE HITCH-HIKER**, and **WHEN THE WHIRLWIND BLOWS**. One of these will be chosen for the April play festival at Duluth, Minnesota. Sister Laurent is Director.

The Thespians of Our Lady of Mercy (Detroit, Michigan) presented **A MYSTERY PLAY IN HONOR OF THE NATIVITY OF OUR LORD** on December 17th. On February 19, 20 and 21 they will present **THE MISER** by Moliere, arranged by Walter Kerr. Their director is Sister Peter Marie.

Mask and Wig of Academy of Our Lady (Chicago) will hold its traditional Pin Program on the evening of January 18. They will present the one-act play, **ALL ON A HEAVEN'S DAY** and scenes from **MARY OF SCOTLAND**. The Verse Choir will read several English poems.

Girls of St. Joseph's Academy (St. Paul, Minnesota) have written a constitution based on the Catholic Theatre Conference declaring aims, duties and privileges. Sister Irenaeus is director of this ambitious and far-sighted group.

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In Days of Old When Actors Were Superstitious  
They never set slippers on the dressing table.  
They never whistled in the theatre.  
They never rehearsed the final line of the play.  
They never used real flowers on the stage.  
They never rehearsed their lines just before the play began.

## CHILDREN'S THEATRE

In a recent issue, we presented a summary of ideas that resulted from one of the sessions of the CTC convention of 1953.

In this issue we are presenting a similar report — this time on **Children's Theatre**. The group that met in Panel discussion was chairmanned by Dr. Campton Bell (Denver University) who stated that "**children's Theatre as a stimulation to elementary school children is a duty. Aside from creative dramatics either high schools or college actors should produce plays for children.**"

Theodore Fuchs (Northwestern University, Evanston, Ill.) listed the qualifications that he felt were essential for a Children's Theatre teacher. They are:

1. Personality — they must like and be liked by children.
2. They must possess the ability to control children firmly and patiently.
3. General good speech training, a pleasant voice, and the ability to train children in speech.
4. A good general education that includes good grounding in the elements of children's education, psychology, child's psychology, children's literature, guidance in the selection of material for children. The teacher must know what is suitable for the different age levels.
5. Education in Children's Theatre.
6. Practice teaching and practical experience not mere theory.
7. Knowledge of the correlative arts: music and dance.
8. Knowledge of modern educational theories, methods, and curriculum and administration.
9. Training in general speech work, particularly in voice and diction.
10. Knowledge of the principles of good play construction.
11. Acquaintance with the basic principles of directing, especially children's theatre direction.
12. A knowledge of elementary stagecraft and play production — and the ability to use this knowledge in a flexible manner.
13. A knowledge of theatre organization and administration, publicity and promotion.

If a teacher has three-fourths of these points he will be successful.

Mr. Donald Stubbs (College of St. Catherine, St. Paul, Minn.) spoke on Production in Children's Theatre and stated that "one must remember the audience has a wide variety of interests i.e. 6-8 year-olds are not interested in the same things as the 11-14 year olds. **One must find common interests in the plays for all the children.**"

He lists interests as follows:

### Interests of 6 - 8

1. Subjects in reference to family life.
2. Animals.

### Interests of 8 - 10

1. They are prepared for fantasy.
2. Animals.

### Interests of 10 - 14

1. Adventure.

### Common Interests of All Children

#### 1. Action

- (a) conflict between hero and villain.
- (b) pageantry.
- (c) dance.
- (d) movement to relieve tension and creative humor.

### Cultural Enlargement

- (a) Music
- (b) Literature
- (c) History

These must be presented in the most attractive manner possible.

There are different appeals for different age groups, and these appeals can all be combined in a play.

Dr. Bell made two statements that are noteworthy at this point. One, that children's plays should be no longer than 1 hr. 10 min. — preferably an hour. The other, that intermissions are bad. (Note! The popcorn concessions will be unhappy to hear Dr. Bell's pronouncement. Theatre janitors, however, will bless them!)

Miss Charlotte Ecklund followed and stated that as available repertoire, two types were needed:

- (a) Those for Children's Theatre.
- (b) Those for Creative Dramatics.

The creative dramatic scripts, she stated, must have rhythm. Riddles were suggested as good material for creativity as well as the Mother Goose stories, which are popular with the children. Examples of appealing plays to children doing creative dramatics:

Simple Simon  
Jack and Jill  
The Elves and the Shoemaker  
Jack and the Beanstalk  
Uncle Remus  
The Pied Piper  
Biblical Plays

In summary, the Panel offers these points:

1. Children's Theatre must be presented to children of all age levels as a necessary stimulation.
2. The teacher of children's theatre needs a varied background well-grounded upon good educational and practical training. However, the prime requisite for a good teacher is that he must like and be liked by children.
3. In the production of Children's Theatre plays, the plays must be aimed at a varied age level group with varied interests.
4. Children's Theatre Repertoire is available in many forms, and must be aimed toward those children whose interests correspond with the subject matter and content.

## EAST CENTRAL REPORTING!

The third region to respond with a complete set-up modeled on the Suggestion Sheet sent out by Sister Mary Olive to each of the regional chairmen is the East Central Region comprising Ohio, Kentucky, Indiana, and lower Peninsula of Michigan. Sister Patricia Ann, regional chairman and co-chairman for Kentucky, sends word that Sister Mary Hildegard, R.S.M., Our Lady of Cincinnati College, Cincinnati, Ohio will be co-chairman for Ohio. Sister Mary Marguerite, R.S.M., Mercy College, 8200 West Outer Drive, Detroit 19, Michigan will be co-chairman for Michigan. Sister Mary Olive, S.P., Saint Mary-of-the-Woods College, Saint Mary-of-the-Woods, Indiana will be co-chairman for Indiana.

Sister Patricia Ann, Nazareth College, Nazareth, Kentucky, urges all members of her region to get in touch with their co-chairman as soon as possible, notifying her of any plans for Festivals or individual dramatic activities.

## ANY EXTRA HANDS?

Is there, somewhere among our membership, a group with both the generosity and time to help on a very large mimeographing job which is essential to continuance of our play-listing service. We are already indebted to Immaculate Heart College (Los Angeles, California) for one such listing (one-act plays in CTC library) which will be sent to members soon. Now, we need another! We need 300 copies of a 27 page listing of three-act plays. We need this by March 1st if possible, certainly no later than April 1st. Perhaps you could do half or even a quarter of the job. The work could be done by a commercial printer but, if several groups will volunteer to mimeograph it, it will save the Conference a large sum. Any small help toward this large task will be greatly appreciated. Please write at once if you can help and we'll supply details and all materials needed.

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